

## W. A. BENJAMIN

Siguer Cabaniti has been writing about Mascagni as follows: "A chemist would say that the music of 'Cavalleria' is a precipitate of 'Carmen'; a water-seller would say it was squeezed lemon. It is a novelty, perhaps, like all adaptations; but it is a novelty that has its merits. Mascagni, however, has merits; he has quick perceptions, and has followed nature rather than tradition. He has made a new coat out of an old dress, and out of many coats has chosen the best. The new dress is not new, it is old acquaintances, which one hears again with pleasure. Pietro Mascagni is rather a collector than an eclectic. He takes what suits him, and uses it at his leisure; he walks indifferently over the body of Bizet, Meyerbeer, or Verdi. Gounod, Puccini, Schumann or Massenet, the latter by preference."



Mr. Benjamin has been highly complimented on his rendition of "You and True" by G. Robyn, of whom he is a special friend and admirer. He has met with much success also in the singing of "This I Alone Can Tell" hailed by C. Riege. He is a poet and writer of some note for St. Louis publications, his literary career having begun in the East where he has been a frequent contributor to the "New York Times". His poem "From Then Till Now" appeared in the *Spectator* (Oct. 2, 1924) last year, and received flattering criticism from local literati. He wrote the words for Mr. Robyn's ballads "Doubt me not" and "Loving," and for Mr. Conrath's ballad "Sweetheart". Mr. Benjamin is a member of the St. Louis Musical Society, and in musical circles and are participated in by the best local talent. The last programme presented was as follows:

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The next morning the mother asked to see the children about their dead father's affection, and said to Richard, "He would have liked to make something of you." The boy never forgot

At that time, however, no one would have dreamed of making him a professional musician. When he was nine years old his mother devoted him to a classical education. He is described as a headstrong, "fantastic" child, who would fly into a passion at nothing but who, nevertheless, gave himself up to an enthusiastic study of Greek, and soon became his master's favorite pupil.

He took lessons upon the piano, but had little taste for the instrument, and found the technique of it a bore. His teacher after awhile dismissed him as incorrigible.

The poor man had a hard time with his eager, but headstrong pupil, and before long he, too, was constrained to give him up in despair, saying, like the professor of the piano, "At the end of the day he made of the box."

And yet the boy was to become, if present judgments are to be trusted, one of the few great musicians of the world.

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Op. 17. № 12.

*Andante.* 100.

*p*

Ped.

N.B.

*mf*

*f*

*cres.*

*f rit.*

*dim.*

*pp e ritard.*

N.B. The P signifies Ped.

741 - 6

## Op.17. № 13.

 $or_{\perp}^3$ 

741 - 6





TANZ AUS JÖLSTER.

Op. 17. N<sup>o</sup> 5.

*Allegro con fuoco.*

*Moderato e marcato.* ♩ - 112.

meno mosso.  $\text{♩} = 160.$  *stacc.*

*pp*

*piu mosso.*

*pp*

*ped.* *ped.* *ped.* *ped.* *cras*

*Coda.*

*cen* *do* *non legato.* *f* *f*

*ped.* *ped.* *ped.* *ped.*

*op.* *f* *f* *sostenuto.* *f* *ff* *Piu Allegro e*

*ped.* *ped.* *ped.*

*sempre string.* *Presto.* *ff* *f*

*ped.* *ped.* *ped.* *ped.* *ped.*

# Lucia di Lammermoor

3

(Donizetti)

Carl Sidus Op. 126.

*Allegro* ♩ - 144.

The musical score is written for piano and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked *Allegro* with a metronome marking of 144. The score is divided into five systems. The first system begins with a piano (*p*) dynamic. The melody is primarily in the treble staff, while the bass staff provides a rhythmic accompaniment. The second system includes a repeat sign. The third system continues the melody and accompaniment. The fourth system includes a first and second ending. The fifth system ends with a mezzo-forte (*mf*) dynamic. The score is published by Kunkel Brothers in 1883.

599-3

Copyright--KUNKEL BROTHERS--1883.

4 *Larghetto* ♩ - 72.

*Cantabile*

Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. Ped. \* Ped. \* Ped. Ped. \* Ped. \*

rit. a tempo

PIANC.



*Allegretto*  $\text{♩} = 72$



# FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ = 112.

Secondo.

The musical score is for the second movement of 'Faust' by Gounod, arranged by Carl Sidus. It is a piano accompaniment in 2/4 time, marked 'Tempo di Marcia' with a tempo of 112 beats per minute. The score is divided into four systems. The first system is in bass clef. The second system is in bass clef. The third system is in treble clef. The fourth system is in treble clef. The score includes various musical notations such as chords, arpeggios, and dynamic markings like 'f' and 'p'. Pedal markings are indicated with 'Ped.' and asterisks. A 'Cres.' marking is present in the third system. The tempo changes to 'Andante' (♩ = 108) in the fourth system.

N. B. The P's signify Ped.

705 - 6

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# FAUST.

3

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ = 112.

Primo.

leggiero.

Andante ♩ = 108.

## Secondo.

Musical score for the "Secondo" section, measures 1-8. The score is in 3/4 time with a key signature of one flat. It features a complex piano accompaniment with many chords and a melodic line in the right hand. Pedal markings are present throughout.

## Morement de Valse 6-88.

Musical score for the "Morement de Valse" section, measures 9-16. The score is in 3/4 time with a key signature of one flat. It features a piano accompaniment with a steady bass line and chords in the right hand. Dynamics include *p*, *mf*, and *cres.*





## Secondo.

Musical score for a piano piece, marked "Secondo." The score is written for piano (p) and includes various dynamics and articulations. The notation is in 4/4 time and features complex fingerings and slurs.

The score consists of six systems of music, each with a treble and bass staff. The first system includes a large slur over the first two measures of the bass staff. The second system features a large slur over the first two measures of the bass staff. The third system includes a large slur over the first two measures of the bass staff. The fourth system includes a large slur over the first two measures of the bass staff. The fifth system includes a large slur over the first two measures of the bass staff. The sixth system includes a large slur over the first two measures of the bass staff.

Dynamics include *f* (forte), *pp* (pianissimo), *sf* (sforzando), and *f*. Articulations include accents and slurs. Fingerings are indicated by numbers 1-5. The score concludes with a double bar line and a final chord.

Primo.

Cantabile.

7

Ped. ✱

# MAZURKA.

Secondo.

Louis Conrath.

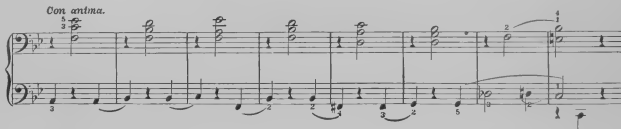
Moderato  $\text{♩} = 144$ .



*a tempo*.



*Con anima.*



# MAZURKA.

3

Moderato  $\text{♩} = 144$ .

Primo.

Louis Conrath.

*a tempo.*

*Con anima.*

*mf*

*f*

*rit.*

*A 4/4*

*a tempo.*

*p*

*rit.*

*a tempo.*

*f*

*p*

*rit.*

The musical score is written for a single melodic line (Primo) on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into six systems. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a *vll.* (vivace) marking and a tempo change to *a tempo.* The third system starts with a forte (*f*) dynamic. The fourth system returns to mezzo-forte (*mf*). The fifth system features a key change to one sharp (F#) and includes a *rit.* (ritardando) marking. The sixth system continues in the new key and includes a *rit.* marking. Pedal points are indicated by 'Ped.' with a star symbol at the end of the third, fourth, and fifth systems. Fingerings are indicated by numbers 1 through 5 above or below notes. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *mf* and *f*.

*a tempo.*

The musical score is written for piano and consists of five systems of staves. The first system features a treble and bass staff with a melody in the treble and a supporting bass line. It includes dynamic markings *pp* and *ff*, and pedal points marked "Ped." with a star symbol. The second system continues the melody and bass line, with a *ff* marking in the treble. The third system shows a more complex texture with multiple voices in the treble and a steady bass line. The fourth system continues this texture. The fifth system concludes the piece with a *rit.* (ritardando) marking and a final chord. The score includes various musical notations such as notes, rests, and fingerings.



*a tempo.*

Primo.

7

This musical score is for a piano piece, numbered 7. It consists of six systems of staves. The first system is marked *a tempo.* and *Primo.* The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000). The score includes various musical notations such as fingerings, dynamics (*f*, *cres.*, *mf*, *ff*, *rit.*), and pedal markings (*Ped.*). The piece concludes with a *rit.* marking.

## Secondo.

*a tempo.**Con anima*

Primo.

9

*a tempo.*

*Con anima.*

*mf*

*f*

*f*

*a tempo.*

*f*

*f*

*Ped.* *Ped.*

4  
Book I.

# ÉCOLE DU MÉCANISME

Duvernoy-Buetow.  
Op. 120.

*Allegro vivace* ♩ = 72 to ♩ = 144.  
No. 1.

The musical score is written for piano and bass. It consists of five systems of staves. The first system begins with a piano (p) dynamic and includes markings 'poco... a... poco... cres.'. The second system includes markings 'cen', 'do', and 'f'. The third system includes 'dim.', 'p', and 'cres.'. The fourth system includes 'Ped.' markings. The fifth system includes 'Ped.' markings and ends with a piano (p) dynamic. The score features various musical notations including slurs, ties, and fingerings.

The image shows a page of musical notation for piano. It consists of two systems of music, each with a treble and bass staff. The first system begins with a treble staff containing a series of eighth notes with fingerings (3, 4, 2, 2, 1, 2, 3, 1) and a 'sempre cres.' marking. The bass staff has a 'Ped.' instruction. The second system is labeled 'original' and includes a treble staff with a 'Ped.' instruction. The score contains various musical notations including notes, rests, and dynamic markings like 'f' and 'ff'.

- A At first, practice very slowly, raising the fingers high, from the knuckles, in striking. The student should not leave this study until he can play it at least as rapidly as indicated by the first metronome mark: quarter note-72. Few students for whom this study is intended will be able to play it at the tempo-quarter note-144.
- B The original text, from this point to the end, is rather too difficult when compared with what precedes. The editor therefore recommends the change indicated, which is more in keeping with the technique required by the balance of the study.
- C It is very difficult to play this measure in time, on account of the skip of three and a half octaves with the left hand. This and the preceding measure should, for some time, be practiced alone and slowly, counting four eighths. In this way the precise moment the second eighth must be struck will be so impressed upon the memory that the student will continue to strike it at the proper time, even when the increased velocity will have lessened the time allotted to its performance.

6 Allegro ♩ = 100 to ♩ = 152.

No II.

*p*

*simili*

This study should be practiced with both fingerings for the right hand, each fingering making it a distinct study. The upper fingering requires that the hand should be kept perfectly quiet (the same as in the practice of five-finger exercises) and offers, when thus executed, excellent practice for all the fingers, but especially for the fourth finger. The lower, second, fingering makes it an excellent study for the first finger (thumb) as it offers fine material for the study of crossing under, etc. When thus practiced, hold the wrist very loosely and fully as high as the knuckles, or a little higher. It may be well, after the study has been mastered with the upper fingering, to study a piece or two before proceeding with the second fingering. This will avoid monotony to the student and confusion to the fingers. The eighth notes for the left hand throughout this study should be struck lightly and from the wrist. When the study can be easily played either *pp*-*p*-*f* or *ff*, practice it with the proper light and shade, as indicated by the dynamic marks. Carefully observe the phrasing at A.



8 Allegro ♩ — 80 to ♩ — 152.

No. III.

The musical score is for a piano exercise titled "No. III." in 3/4 time, marked "Allegro" with a tempo range of 80 to 152 beats per minute. The piece is in G major and consists of five systems of two staves each. The right hand plays a continuous eighth-note pattern with various fingerings indicated above the notes. The left hand plays a simpler accompaniment. Dynamics include piano (p), fortissimo (f), and accents (acc.). Performance instructions like "dim.", "cres.", and "sempre" are also present.

Practice with a loose, yielding wrist. Avoid rocking of the right hand from side to side, and do not force the keys in striking. The strength of the touch must come entirely from the fingers, without the assistance of the arm. Few players heed this most important rule, although no one can play the piano well otherwise.



The musical score for 'The Rose Tree' is presented in a two-staff format. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line is primarily composed of quarter and eighth notes, with some measures containing beamed eighth notes. The score is divided into measures by vertical bar lines, and some measures contain fingerings (e.g., 1, 2, 3, 4, 5) and breath marks (indicated by a dashed line above the staff).

8

4 1 2 3 2 1 4 1 2 3 2 1 4 1 2 3 2 1 4

*ff* *ff*

631 - 14

10 *Allegro* 80 to 152.

*No. IV. A B*

*Ped. simil. Ped. simil. Ped. simil. f*

In this study of broken chords, observe carefully in what position the fingers would be if the notes constituting the chord were struck together. The same fingering must of course be taken when the chord is broken. At *A*, the notes struck together would employ the fingers 1, 2, 3 and 5, as it contains two keys between *G* and *C*; at *B*, the notes would be struck with the fingers 1, 2, 4 and 5, as there is but one key between *C* and *E*. The student will observe by this that when the key to be struck next to the fifth finger is at a distance of a fourth, it is struck with the third finger, if at a distance of a third, with the fourth.

EXAMPLE.

*Right Hand Left Hand*

The lower fingering given at *C* is contrary to the general rule. It is not bad in this case on account of the black key to be struck, and may be preferred by small hands. The editor, however, recommends the use of the upper fingering, 1, 3, 4 and 5.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), slurs, and dynamic markings.

- System 1:** Treble staff has a *C* marking. Both staves have *Ped.* markings.
- System 2:** Treble staff has a *p* marking. Bass staff has *simili* and *cres.* markings.
- System 3:** Treble staff has a *f* marking. Bass staff has *f* and *ritenuto* markings.
- System 4:** Both staves have *Ped.* markings.
- System 5:** Treble staff has a *cres.* marking. Bass staff has *simili* and *cres.* markings.
- System 6:** Treble staff has a *f* marking. Bass staff has *dim.*, *rall.*, and *p* markings.



[illegible]

The musical score is for a piano introduction and a vocal melody. The piano introduction is in 2/4 time and features a series of chords and single notes, with a tempo marking of *poco*. The vocal melody is in 2/4 time and features a series of eighth and sixteenth notes, with a tempo marking of *poco*. The lyrics "or thus" are written above the vocal melody. The score includes fingerings and breath marks for the vocal line.

Measures 1-4 of the musical score for 'L'Espresso' by Debussy. The right hand (RH) plays chords and single notes, while the left hand (LH) plays a complex, flowing arpeggiated pattern. Dynamics include 'cres.' and 'poco'.

*Ostia.*

*poco*

*f*

Repeat from the beginning to Fine

*Allegro* ♩ = 80 to 152.

No. VI.

A This study should be practiced with the various fingerings indicated, as each offers specially useful technical difficulties. In practicing, heed well the position and the lifting of the fingers. They must always strike the keys in a rounded, arch-like position. Separate practice of each hand will also prove of great benefit.

B Strike the bass notes throughout with a yielding wrist.

C Sustain these half notes their full value.

*P*

*simili*

*sempre cresc.*

*Tempo 1?*

*Leggiero, 5 simili.*

*riten.*

*simili*

*simili*

*cresc.*

*cresc.*

*Nº VII.*

No. VII.

Moderato ♩ = 60 to 150.

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

1.

2.

cresc.

Ped. \* Ped. \* Ped. \*

A Notes to the previous study apply to the practice of this one. The lower fingering, given for the right as well as the left hand, is somewhat unusual. It will, however, well repay any time that may be spent upon the mastering of it. In practicing hold the wrist very loosely so as to facilitate the crossing under of the thumb in ascending and the crossing over of the third and fourth fingers in descending. In crossing under of the thumb with either hand the third or fourth finger should remain on the key until the thumb has reached its key. In crossing of the fingers over the thumb, the same rule must be adhered to, otherwise the evenness (*legato*) which is the chief object of the study will be destroyed.



*Allegro moderato* ♩ = 80 to 152.

17

**Nº VIII.**

The musical score consists of five systems, each with a piano (right) and bass (left) staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various dynamic markings: *p* (piano), *cres...* (crescendo), *poco...* (poco), *f* (forte), and *marcato*. Pedal points are indicated by 'Ped.' with a star symbol. Fingerings are extensively marked with numbers 1-5. The piece concludes with a double bar line and a final chord in the right hand.

Apply Note of preceding study to this one.

# I Cannot Say Good Bye

3

ICH KANN NICHT ABSCHIED NEHM'N!

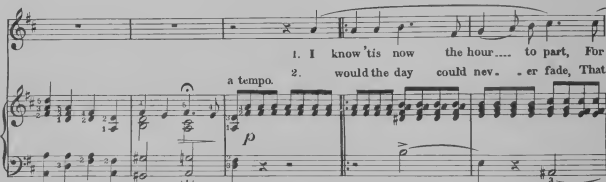
Words by Edward Oxenford.

Music by Joseph L. Roeckel.

Andantino ♩ = 104.



2. wollt' der Tag ver-gin-ge nicht, Dass  
1. Die Scheidungs-stun-de ist ge.komm', Denn



N.B. \* P \* P \* P \* P \* Ped. \* Ped. \*

2. Nacht nicht bräch her-ein..... Denn A-bend.schat-ten bringt in Sicht,  
1. A-bend wird's so-eb'n..... Doch Lie-be hat mein Herz be.klomm',



1. ev-en draw-eth nigh..... But love re-bels, with-in my heart,  
2. night could nev-er fall..... For Oh, the rays of ev-en's shade,

556-3

N.B. The P's signify Ped.

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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein! Ich  
 1 Ich kann.... nicht Abschiednehm'n Ich kann.... nicht Abschiednehm'n, Ich  
 Con passione. rall.

1 I can. . not say "good bye!" I can. . not say "good bye!" A -  
 2 Must mo. ments sad re. call, Must mo. ments sad re. call. I  
*f* colla voce. rall. con anima. dim.  
 Ped. \* Ped. \* Ped. \* Ped.\*

2 hört, der Vo. gel Ves. per singt Auf je. nem Bau. me dort, Und  
 1 seh den sil. bern Mond von weit Schnell him. mel. wärts.... sich heßn, Ach

1 far I see the sil. . ver moon Swift ris. ing in.... the sky, A -  
 2 hear the birds soft ves. pers sing On yon. der haw. thorn tree; 0,  
*p* cresc.

2 lei. der die Er. innrung bringt,..... Das ich von dir, von dir muss fort! "  
 1 lei. der bringt er uns das Leid,..... das Leid, Dass Stunden bald ver. geh'n! Ich  
 tristamente. rall. a tempo. *ff*

1 las! that she should come so soon..... so soon To tell us mo. ments fly I  
 2 why should they the mem'ry bring!..... That I must part, must part from thee? "  
*f* < rall. a tempo.

kann nicht Ab-schied neh'm'n! Ich kann nicht Ab-schied neh'm'n! Lieb Herz, ich kann nicht,<sup>5</sup>

can. not say "good bye!" I can. not say "good bye!" My love I can. not,

*f* *p* *dolce.*

*Ped.* 1 2 5 *\* Ped.* 1 2 5 *Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

kann nicht Ab-schied neh'm'n, nicht neh'm'n! Ich kann nicht Ab-schied neh'm'n! Ich.

can. not say "good bye!" "good bye!" I can. not say "good bye!" I

*ff* *grandement.*

*\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *Ped.* *\* Ped.*

kann nicht Ab-schied neh'm'n! Lieb Herz, ich kann nicht, kann nicht Ab-schied neh'm'n, nicht

can. not say "good bye!" My love I can. not can. not say "good bye!" "good

*accel. e cresc.* *ff* *colla voce.*

*\* Ped.* *\* Ped.* *\* Ped.* *\* Ped. \* Ped. \**

*l.* neh'm'n

Ich || neh'm'n-2.

..bye I bye

*ff* *ff* *p* *ff* *ff*

*Ped.* *\* Ped.* *\* Ped.* *Ped.* 556-3 *Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\**

# LA JOTA.

3

## MEIN ENGEL, DU!

Maurice Moszkowski.

Allegretto  $\text{♩} = 72$ .



2. *Alles, du..., ach, wann mag dein Blick Ver - künden mir... Ich bin dein...!*

1. *Mein En-gel du... ach wo find' ich dich! Wo... weilst du..., hol' des Kind...!*



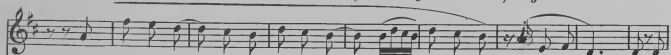
1. Tra la la la... hear the man-do-line... Tra... la la... gai-ly twang!

2. Tra la la la... let our song re-sound Tra... la la... while it may!...



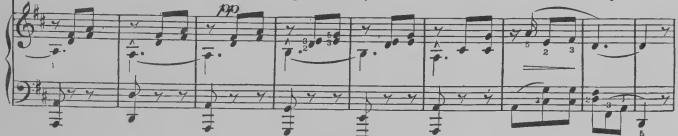
2. *Wann spricht dein Aug' vom erschnen Glück, Wann sag's dein Blick, wann sag's dein Blick! Dein*

1. *Wann nahst du dich, zu er-hö-ren mich, Wo... find'ich dich, wo find'ich dich!... Dein*



1. Tra la la la..., on the vil-lage green, Tra... la la castagnettes clang... Ah

2. Tra la la la..., we may sleep too sound, Tra... la la an-o-ther day... Let



640 - 5

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2. Au - ge traut, sprich es zu mir:.....  
 1. lie - bes Wort, stets lausch ich ihm.....!

Ich..... ge - hör nur....  
 Doch..... wie fern von....

1. soon the Jo - ta\* they'll be danc - ing, danc - ing Tra la - la.....  
 2. se - rious things go till the mor - row mor - row Tra la - la.....

2. dir! Ein Blick, ein Blick ge - währt sei mir.....,  
 1. mir, Wie fern, wie fern von mir er - tönts.....!

Mir..... dein  
 Du....., oh

1. la The lads at me are sly - ly glanc - ing, glanc - ing, Tra  
 2. la And fling a - far all thoughts of sor - row, sor - row, Tra

2. Blick dein Herz! Sei mild, sei mild! Mein Seh - nen stillt: Sei mild, sei mild! Mein  
 1. du, mein Lieb, Sei mild, sei mild! Mein Seh - nen stillt: Sei mild, sei mild! Mein

1. la - la..... la Tra la la, Tra la la, Each a part - ner gets, Tra - la - la, tra - la - la Hear the  
 2. la - la..... la, Tra la la, Tra la la, Pedro, there I see, Tra - la - la, tra - la - la Wants to

2. Sch - nen stilt: Ein Blick... von dir!  
 1. Sch - nen stilt: Ein Hauch von dir!

Mein Al - les du..., ach, wann mag dein Blick  
 Mein En - gel du..., ach, wo find' ich dich!

1. cas - tagnettes, the cas - ta - gnettes Tra la la la... in the dance we whirl  
 2. dance with me. to dance with me Tra la la la... Pe - dro loves me well,

2. .... Ver - kin - den mir... Ich bin dein.....! Wann...spricht dein Aug' -  
 1. .... Wo.....find' ich dich... trau - tes Kind.....! Wann...nähst du mir.....

1. .... Tra..... la - la... o - thers sing..... Tra.....la la - la...  
 2. .... Tra..... la - la... this I know....., Tra.....la la - la...

2. .... vom er - sehn - ten Glück, Wann sag't dein Blick! wann sag's dein Blick.....  
 1. .... zu er - hö - ren mich! Wo.....find' ich dich, wo find' ich dich.....!

1. .... ne'er a Span - ish girl... Could..... with stand the Jo - ta's ring.....  
 2. .... though he dare not tell... Tra..... la - la, my bash - ful beau.....

2. Komm, o..... Liebchen, sei mir...hold, Lächle du...mir zu! Liebchen, traut Lieb.  
 1. Komm, o..... Liebchen, sei mir...hold, Gönn mir...ein Wört, Liebchen, traut Lieb.

1. No, no!..... No one else can guess How the Jo - ta a maid - en - tran -  
 2. No, no!..... Let him wait a - while; Let his fond heart grow hung - ry with wait -

2. chen! Komm, o..... Liebchen sei mir...hold. Lächle du mir zu! Liebchen traut  
 1. chen! Komm, o..... Liebchen, sei mir...hold Gönn mir ein Wört, Liebchen traut

1. es When soft..... 'round her waist doth press The true arm of her love as she  
 2. ing; The more..... will he prize the smile That shall say I con - sent to this

2. Lieb - chen! In's Au - ge schau mir o sü - ße Maid, In's..... Au - ge mir,  
 1. Lieb - chen! Die...Lie - be wacht, wo die Welt im Schlaf, Sie..... wa - chet zu

1. danc. . es Tra la la la..... hear the man - do - line.... Tra..... la la....  
 2. mat. . ing Tra la la la..... let our song re - sound Tra..... la la....



2..... fromm und treu.....! Mein Herz ist dir.... dir al-lein ge-weiht....! In's....  
 1..... je-der Stund...., Wenn A-mors Pfeil in die Her-zen traf....! Die....

gai-ly twang.... Tra la la la.... on th's vil-lage green Tra....  
 while it may...., Tra la la la.... we may sleep too sound Tra....

2. Aug'schau mir

1. Lie-be wacht, die Lie-be wacht.....!

la la cas-ta-gnettes clang.....  
 la la an-o-ther day.....

Mein in's Aug'schau mir, Tra la, tra la, tra la.

an-o-ther day! Tra la, tra la, tra: la

# MINNEHAHA POLKA.

Mrs. S. L. Lara.

*Allegretto* ♩ = 104.



*Giacoso.*



Musical score for piano, page 4. The score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Pedal markings (*Ped.*) and asterisks are used throughout. The page number 4 is in the top left, and 803 - 3 is in the bottom right.





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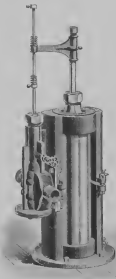
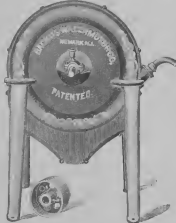
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